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1914/15

**MACALESTER
COLLEGE
CONSERVATORY
OF MUSIC
SAINT PAUL
MINNESOTA**

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UNIVERSITY OF ILLINOIS





WALLACE HALL
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CATALOG

Macalester College
Conservatory *of* Music

Ideally Located Between Twin Cities

NINETEENTH YEAR

ESTABLISHED 1895

A Complete School

FOR STUDENTS IN ALL BRANCHES OF

MUSIC

PRACTICAL AND THEORETICAL



N. W. Phone Midway 2656

Summit and Macalester
Avenues

Conservatory Calendar

1914-1915

1914

- June 7. Sunday, 10:30 a. m., Baccalaureate Sermon.
- June 7. Sunday, 8:00 p. m., Alumni and Christian Associations' Sermon.
- June 8. Monday, 8:15 p. m., Senior Class Play.
- June 9. Tuesday, 10:00 a. m., Class Day Exercises.
- June 9. Tuesday, 8:15 p. m., Recital, School of Music.
- June 10. Wednesday, 10:00 a. m., Twenty-fifth Annual Commencement.
- June 10. Wednesday, 1:15 p. m., Alumni Banquet.
- June 10. Wednesday, 8:00 p. m., President's Reception.
- Sept. 7-9. Monday-Wednesday, Registration Days.
- Sept. 9. Wednesday, 10:30 a. m., First Semester begins.
- Nov. 26-7. Thursday-Friday, Thanksgiving Recess.
- Dec. 18. Friday, 4:20 p. m., Christmas Vacation begins.

1915

- Jan. 6. Wednesday, 8:00 a. m., Christmas Vacation ends.
- Jan. 29. Friday, First Semester ends.
- Feb. 2. Tuesday, 8:00 a. m., Second Semester begins.
- Feb. 12. Friday, Lincoln's Birthday.
- Feb. 22. Monday, Washington's Birthday.
- Mar. 31. Wednesday, 4:20 p. m., Easter Vacation begins.
- April 7. Wednesday, 8:00 a. m., Easter Vacation ends.
- June 9. Wednesday, Second Semester ends.

President of College

Thomas Morey Hodgman . . . A. M., LL. D.

Board of Trustees

Officers of the Board

Thomas Shaw President
R. A. Kirk Vice-President
B. H. Schriber Secretary
C. E. MacKean Treasurer
H. F. Softley Accountant

Administrative Officials

Harry Phillips Director
Helen E. Briggs Representative
Mabel R. Reed Secretary

Faculty

Director

HARRY PHILLIPS,*

Voice Culture.

GEORGE HERBERT FAIRCLOUGH,*

Piano, Organ, Theory.

HEINRICH HOEVEL,*

Violin, Viola.

HELEN E. BRIGGS,*

Piano, Harmony.

A. PEPINSKY,*

Violin, Viola.

ELIZABETH REBEKAH SPEER,*

Piano and Voice.

EMILY GRACE KAY,*

Piano, Harmony.

ALICE E. HOLEN,†

Piano.

BESSIE A. GODKIN,†

Piano.

HELEN M. SCHUTTE,†

Assistant in Violin.

MYRTLE WEED,†

Piano.

CHARLOTTE BURLINGTON,†

Assistant in Piano.

MABEL R. REED,†

Assistant in Piano.

N. BRIGLIA,*

Flute.

F. SCHELD,

Cello.

THEODORE F. MEIER,*

Orchestra and College Band.

JENNIE STANLEY HODGMAN,

History of Fine Arts.

EMMA GREENE,†

Guitar, Banjo, Mandolin.

Leading instructors for all other instruments.

*American and European education.

†American education.

Class Instruction

HARRY PHILLIPS,
Choral Society.

GEO. H. FAIRCLOUGH,
Counterpoint, Composition.

H. HOEVEL A. PEPINSKY,
Chamber Music or Ensemble, Conducting.

EMILY G. KAY,
Public School Music, Harmony, History of Music,
Appreciation of Music, Sight Reading.

HELEN E. BRIGGS,
Normal Training for Piano Teachers, Psychology for
Music Student-Teachers, Harmony, Ear Train-
ing, Travel Class for Music Students.

G. H. FAIRCLOUGH,
Lectures.

JENNIE STANLEY HODGMAN,
History of Fine Arts.

MABEL R. REED
CHARLOTTE BURLINGTON,
Juvenile Department Club.

THEO. F. MEIER,
Orchestra and College Band.

EMMA GREENE,
Guitar, Banjo, Mandolin.

VERGIL GUTHRIE,
Glee Club.

Ensemble, Piano, Accompanying, etc.



HIS school was established to offer a thoro course in music in connection with the college work. The aim was to develop an institution according to collegiate and university standards, employing the best modern methods. The result has been very gratifying. The conservatory has passed by gradual growth to an established institution. Its graduates and former students are filling places of honor and success, many of them in professional life, while those who are occupied in business or social life are giving pleasure to those around them, by their musical attainments.

During the summer of 1913, the St. Paul College of Music was purchased and merged with the conservatory. The increasing enrollment of students indicates the appreciation of its standards, not only by its patrons, but the general public. The past year has been, by far, the most successful in the history of the conservatory. It is outgrowing its home and to accommodate its increasing patronage must, in the near future, secure more commodious quarters. Those, who realize the present need, have in their vision a new music hall, fully equipped to meet the growing demands of the times and of a style of architecture beautiful in its symmetry, to typify the art for which it shall stand. May trustees, alumni, patrons, teachers and the friends of the conservatory make that vision a reality!

The Faculty

The conservatory has made for itself a prominent place in the Northwest by its ideals, the strength of its faculty and the scope and thoroughness of its curriculum.

It is fortunate in being affiliated with a college, whose president is favorable to and desirous of a strong school of music; also, in having a director thoroughly conversant with all phases of musical education and capable of planning in a large way for the future. Its instructors are earnest, successful men and women of broad musicianship and general culture. Most of them have had training in Europe's most renowned conservatories with artist teachers, aside from their education under the best American musicians. The others have had splendid American training. Those not mentioned in connection with special departments and courses are,—Miss Godkin, a well-equipped musician, who has been a valued member of the faculty for several years; Miss Speer and Miss Holen, formerly with the St. Paul College of Music, and Miss Weed, all accomplished musicians and successful teachers; Mr. Scheld and Mr. Briglia, men of talent in their respective lines of teaching; Miss Schutte, assistant in violin and student both at St. Paul College of Music and here; Miss Green, an able and experienced teacher of small stringed instruments.

Musical Advantage of Location

Macalester College Conservatory of Music is situated midway between the Twin Cities, in Macalester Park, the beautiful residential suburb of St. Paul.

Out-of-town pupils can have privileges of college home life in beautiful, wholesome environment. The conservatory is easily accessible from any part of the Twin Cities by street car,—the Randolph-Hope line, on Snelling Avenue, east of Campus, connecting the Selby-Lake line not only with the Grand Avenue line, which runs through the campus, but with all the interurban lines.

On account of this location, exceptional cultural opportunities for hearing the best in the world of music present themselves to students.

St. Paul and Minneapolis each have a magnificent auditorium and a large symphony orchestra, whose concerts present such artists as Schumann-Heink, Bispham, Chuan, Caruso, Busoni, Scotti, Jomelli and Mero. Many independent artists of international fame are also booked.

In St. Paul, concerts are given by the Schubert Club. The Philharmonic mixed chorus of two hundred and fifty voices, the Apollo Club of one hundred male voices and the Thursday Musicale represent the musical activity of Minneapolis.

This year, St. Paul had a short season of grand opera, given by the Chicago Grand Opera Company, appearing in "Rigoletto," "Manon," "La Boheme," "Tosca" and "Parsifal."

General Information

Macalester College celebrated its quarter centennial, June, 1910, with impressive ceremonies.

The trustees hope that the future will bring an endowment of one million dollars, a plant of five hundred thousand dollars and a maximum attendance of five hundred college students.

Two hundred and fifty thousand dollars additional endowment has just been secured.

Wallace Hall

This is a new building, situated at the corner of Summit and Macalester avenues, and so arranged that sunlight falls into every room. There are elegant parlors, a dining room that seats one hundred, and a large gymnasium in the basement. The classes for the physical training of women are held here. It is heated by steam, lighted by electricity, has hot and cold water in every room, shower and tub bath facilities. The whole building has every modern appointment and is absolutely fireproof. It is believed that no building of its kind west of Chicago can approach it or be compared with it in plan and equipment. The main music studios and recital hall are located in this building.

New equipment in the way of Steinway and Mason and Hamlin grand pianos have been recently purchased. The first payment on one was a gift of one hundred and fifty dollars, generously given to Director Phillips by Mrs. L. A. Marvin, of Duluth, mother of Lois Marvin, a present Macalester student, and Luke Edward, a graduate in 1908. Mrs. Marvin is a daughter of Dr. Daniel Rice, D. D., a member of Macalester's faculty, 1879-1889, and after whom Rice Hall was named. This building was formerly the home of Macalester College School of Music. It is now called the Annex and is located on Macalester Avenue, facing Wallace Hall. Some instruction is given there, but the main portion of the building is used for practice rooms, equipped with upright pianos of recent date.

Campus

The campus contains forty acres, with a frontage of six hundred and sixty feet on Summit Avenue, a fine boulevard two hundred feet in width, which connects the Twin Cities. The college buildings, eight in number, are situated on the north half of the campus, while the ample athletic field, grove of oaks and ice skating rink occupy the southern half.

Advantage of Conservatory Instruction

In a conservatory, the music student is given, not only every advantage which instruction with a private or independent teacher can offer, but many other opportunities as well.

Class work, in such musical subjects as harmony, counterpoint, fugue, composition, analysis, form, musical history, etc., is, in most cases, far better than private instruction. The exchange of ideas and regularity of lessons quickens musical perception and activity and brings results not obtained otherwise. Lectures and recitals also aid in creating musical atmosphere, which is invaluable. The inspiration gained in such environment is as essential to those, pursuing the study of music as a recreation, as it is to the more serious student, who expects to enter the professional life.

Value of Combined Conservatory-College Life

The lover of music, if a college student or graduate, is a more appreciative listener than he, who has simply the natural love for the art.

To the student, in a conservatory closely allied with a college, there are many cultural opportunities of great importance, in the development of a broad musicianship; also, to the college student, the atmosphere created by the conservatory is of great value in developing the appreciation of the principles of the musically beautiful, an essential in a liberal education. Conservatory students are urged to attend the college events and the college students those of the conservatory.



PARLOR



RECEPTION ROOM

Course of Study

The Conservatory of Music offers a thoro course of instruction in voice, piano, organ, violin and other stringed instruments; also a theoretical course including harmony, counterpoint, composition, musical history and analysis. In each branch of musical study, a systematic course, leading to graduation, will be pursued. Time required for completion varies,—the length of course depending on the pupil's ability and intelligent devotion to work.

There is a preparatory, a junior and a senior year, bounded at the beginning by strict entrance requirements and at the end by a degree of Bachelor of Music. The required studies of the preparatory year include, besides the major subject, as piano, voice, organ or violin, two hours weekly of harmony, one of history of music, one of sight-reading, one of recital, one of chorus, five hours' study of English, German, or any subject for which the student is prepared,—studies all receiving due credits in the College or Baldwin School. Compulsory requirements are a new feature of this preparatory year.

The junior year continues the studies begun as preparatory, working into the more advanced harmony, history, recital and chorus, and substituting for sight-reading, ensemble playing, hymn playing in College Chapel for organ students, chamber music and orchestral playing for violin students, and an additional year of piano for vocal students. Normal training course is to be taken in this year. Students satisfactorily completing this year of work will be given a teacher's certificate, if desired.

The senior year requires of all students, study of appreciation of music, history of the fine arts, and the writing of a graduation thesis,—of the piano students a year of vocal and a half year of accompanying, besides advanced work in harmony and recital; of the vocal students, a third year of piano and a year of Italian, advanced work in harmony, recital and chorus; of the organ students, a third year of piano and a year of vocal, advanced work in harmony, recital and chorus; of the violin students, a third year of piano and a year of vocal, advanced harmony, recital and chorus.

New students entering for the senior year and desiring the teachers' certificate must make arrangements for the Normal course. Upon completion of the senior year, a diploma from the Conservatory of Music is awarded.

The degree of Bachelor of Music, which is given by several of the best schools, Syracuse, Northwestern and other university schools, represents at Macalester, a student's successful conclusion of a difficult course sealed by the approving stamp of the music faculty. Candidates for this degree must, in addition to the requirements of the senior year, have finished high school work in full and a year of college work, consisting of languages, physics of music and desired electives.

Aside from the regular courses, special courses to fit the needs of any pupil are planned. We urge all to select, as far as possible, such courses and studies as will develop a well rounded musician-ship.

Those, however, not desiring to graduate or select any special course, may pursue such musical studies as suit their taste.

Classification

Upon entrance, pupils are examined, classified and placed in their fitting grade, by the director.

Entrance.—Pupils, who expect to graduate, must enter at the beginning of the school year. Those not wishing to graduate, may enter at any time in the year. Completion of the eighth grade is required for entrance.

Teacher's Certificate.—Teachers' certificates will be given to all pupils, who have taken the Normal course and completed the junior year in full to the satisfaction of their individual teachers; along with two units of English, besides the five hours required each year in regular course.

Diploma from the School of Music.—A student, to receive a diploma, must have completed the work of the senior year in full, written a graduating thesis, given a whole or such part of a program as the director may decide upon, and taken part in the graduating program of the Conservatory of Music. Further, graduates must have completed the equivalent of eight units of the course of the high school, including two units of English in addition to the five hours required each year.

Diploma with the Degree of Bachelor of Music.—Students who wish to take this course in music must, in addition to the required five hours a year, have completed high school work in full, and must take the equivalent of one year in college work. This work in college is to be made up as follows: English, 1; Physics of Music; German, one year; French, one year; electives. Every music pupil must, throughout the course, take five hours of work in college or school.

Special courses are offered those living in the city who do not wish to take the regular course.

Music as a College Elective

Music, instrumental or vocal, may be taken as an elective in the junior and senior years of college work, provided the student is sufficiently proficient to do advanced work. A minimum of six hours a week must be devoted to the study, and it will not be credited for more than two hours per week. The fitness of the student to take this elective will be determined by examination, and the expense of the instruction must be borne by the student.

Voice Culture

In the department of vocal music, those methods, which experience justifies as being, at once, effective and artistic in their results, have been adopted. It is the policy to secure a systematic and thorough culture on the basis of the best Italian methods.

Undisciplined voices require the utmost care and attention at the very commencement of training; therefore, if the future voice is to be at all agreeable and pleasant, the preliminary work must be perfectly mastered before proceeding further.

Intermediate Year.—The method book, called "Voice and Song," is a compilation of all that is best in former treatises. It sets forth in a clear, logical and uncommonly practical manner the principles of singing, and has the most satisfying directions for instruction and practice. The material in this book, with vocalises by Sieber, Concone, and the study of songs, ballads by Larsen, Grieg, Buck, Gounod and others, makes the first year's work complete.

Junior Year.—Studies in phrasing and rapid execution, German Songs by Mozart, Schubert, Schumann, Liszt, Franz, Beethoven, etc., also some of the lighter selections from the operas.

Senior Year.—Oratorio, in all forms, Bach, Haydn, Haendel, Mendelssohn, Gounod, Verdi. Selections from the heavier operas and songs of the modern school. Frank, Wolf, Homer, Tours, Massenet, Dvorak, Ronald, Nevin, Ganz.

Every student graduating in vocal music must have, at least one year of German.

Postgraduate Course.—Aims to develop the artistic sense a still greater degree, according to art traditions.

Harry Phillips, Director of the Conservatory, has had charge of the vocal department for many years. His thorough education, both in this country and abroad, and his wide experience in musical matters, have established him as a prominent educator of the Twin Cities. For several years, he has held positions of distinction in the musical life of St. Paul and Minneapolis churches, as soloist and director of choruses. He has filled many engagements as soloist, throughout the Northwest and with the Minneapolis and St. Paul Symphony orchestras. Many of his pupils are filling important positions as choir soloists and teachers.

Mr. Phillips is spending the summer of 1914, coaching with Oscar Seagle in London. He will also attend opera at Munich, returning in September for the coming year's work.

Pianoforte

Individual instruction is given and the regular course calls for one hour's instruction per week, divided into two lessons of thirty minutes each. Where but one lesson a week is taken, the lesson will be forty-five minutes in length.

Preparatory.—Thoro grounding in hand, finger and arm training. Rudiments of music. Easier studies to suit capabilities of each pupil. Pupils are thoroughly prepared for the entrance into the three years' course.

Intermediate.—Czerny, Velocity Studies; Bertini, Loeschorn, Heller, etc.; Bach—Little Preludes and Fugues; Sonatinas and Easy Sonatas.

Junior Year.—Czerny, Op. 740; Cramer-Bulow, Fifty Selected Studies; Heller, MacDowell, etc.; Bach—Two- or Three-Part Inventions, French Suites; Sonatas of Mozart, Haydn and Beethoven.

Senior Year.—Clementi, Tausig, Gradus ad Parnassum, Czerny, Op. 740, Chopin Etudes, Kullak Octave School, Bach's Forty-eight Preludes and Fugues; Sonatas and Concertos of Beethoven and other masters. Repertoire from classical and modern composers.

In each grade, suitable pieces will be given as the pupil is ready for them.

Postgraduate.—Advanced work. Continuation of previous year. Concertos (with second piano or orchestra accompaniments).

Geo. H. Fairclough, in charge of the piano department, has given the conservatory several years of valuable musical experience.

Educated under European masters, he is thoroughly equipped as an instructor of the best modern methods. The success of many of his pupils on the concert platform and as teachers gives evidence of his musicianship.

He has served as president of Minnesota Teachers' Association and also, as chairman of the Examination Board of the same organization.

Violin

The violin department has become a leading feature in the musical life of all conservatories. Year by year, the number of violin students is increasing. To keep pace with the demands of the time, this department of our school has been developed until today it presents exceptional advantages for the study of what is called "the most perfect musical instrument known."

The violin course is not expected to be followed strictly, nor does it claim to be complete. In the private lessons, each pupil can be favored with studies which suits his or her special requirements. To secure the best results, it is at times necessary to use

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other exercises than those mentioned. With the technical course, a selection of compositions from the whole range of violin literature up to the present time will be used. These will be chosen from the representative composers of the different periods and schools, with the intention of giving the pupils a knowledge of the individual interpretation of each kind.

Preparatory Course

Dancla Violin Method, or Hermann Violin School; Wohlfahrt, Op. 45; Kayser, Op. 36; Hermann, Op. 20, Bks. I and II; Dancla, Op. 68; Mazas, Op. 36, Bks. I and II; Dont, Leonard, Op. 40; Sevcik, Op. 8 and 9; Hermann, Op. 29, Bk. II.

Developing Course

Kreutzer, Fiorillo, Rode, Mazas, Op. 36, Bk. III; Hermann, Op. 29, Bk. III; Campagnoli, Op. 18.

Finishing Course

Gavinies, Paganini, Wieniawski, Vieuxtemps, Op. 16; Sauret, Bach Sonaten.

Scales, bow and finger exercises will be used as needed to meet the requirements of the various pupils.

Students have the privilege of the tutelage of Mr. Hoevel, of Europe, and Mr. Pepinsky, both exponents of the best violin schools and eminently successful in solo, ensemble and orchestral work. The former is recognized as an authority in his profession and was chosen head of the violin department on account of his reputation as an instructor. The latter has made an enviable record for himself in the musical life of St. Paul.

Pipe Organ

Before beginning the study of the pipe organ, the student should have had at least one year's instruction on the piano and should have a thoro knowledge of the rudiments of music. The director of the department is organist of two leading churches in St. Paul, St. John's Episcopal and Mount Zion Hebrew Temple. He is also Dean of the Minnesota Chapter of the American Guild of Organists. Many of the younger organists in St. Paul are, or have been, pupils of Mr. Fairclough.

Special Courses

Public School Music

Miss Kay was for four years a supervisor of public school music and is thoroughly conversant with the most approved methods now in use. She is an enthusiastic instructor, with a love for her work in preparing her students for their chosen field of teaching.

One of the greatest inducements offered is the chance to visit different schools, and there get an idea of the practical side of the work, as given in all the grades of the St. Paul and Minneapolis schools.

There is a steady and constantly increasing growth in the demand for competent men and women thoroughly equipped for the teaching and supervising of music in public and private schools. There is, however, a corresponding advance in the preparation required, and it is no longer possible for one, however musical, to do satisfactory work without special training along well defined and systematic lines. This training is not only essential, but is demanded by superintendents and boards of education when employing teachers of public school music.

All students in public school music who are preparing to teach this branch will be required to take an examination in voice in order to receive a certificate, given by the Music Teachers' Association of Minnesota in their new plan of examining and classifying teachers according to their fitness for such work. School superintendents will require such certificates from all applicants.

The study of voice will be required of pupils in public school music to meet this demand.

Sight Reading

All pupils of vocal music must have at least one year of sight reading before receiving either a teacher's certificate or diploma. The cost of these lessons will be nominal. It is impossible to sing correctly and effectively at all times without an exact and practical knowledge of music and its notations. Miss Kay has charge of this class.

Normal Training Course for Piano Teachers

The demand of the times is for musicians equipped not only technically, but also in the art of imparting instruction. The normal course is designed to meet such demands and to give young teachers valuable assurance.

It Teaches the importance of making instruction clear; of development of original musical ideas of pupils; of arousing the spirit of earnest research, that characteristic so valuable to pupil or teacher; of giving music an added intellectual value.

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Enables student-teachers to acquire knowledge and fine appreciation of educative principles and to profit by valuable experience of other teachers.

Gives valuable information regarding teaching material, elements of success and aids in correcting wrong tendencies in pupils.

In fact, It Teaches How To Teach.

Ear training, analyzing and psychology are a part of this course.

Miss Briggs has been in charge of the musical affairs of several of Minnesota's well known schools. This experience in connection with college, conservatory and private school musical work, also that gleaned from several years of successful private teaching in Colorado and Minnesota, make her work authoritative, especially to those desiring to learn how to impart their knowledge to others. Her earnest desire is to develop a thorough musicianship in her pupils, that they may fill with dignity and well deserved success their places in the musical world.

Normal Courses for Voice and Violin

These courses cover one year. The object is to show students how to impart their knowledge to others. Those who expect to teach will find the lessons invaluable.

Course in Theory

The importance of exhaustive and thoro work in the various theoretical studies cannot be too strongly emphasized. A rudimentary or fundamental course should precede ear training, sight singing, harmony, analysis, counterpoint (simple and double), canon and fugue (the supreme contrapuntal forms), orchestration and composition.

Ensemble Classes

The study of chamber music is a very important one to the advanced student of any instrument. The impetus to more thoro practice, mental activity, development of rhythm and color, and an insight into this particularly rich field of musical text, is of untold value. Both classic and modern music is studied. Students who come mainly for the study of piano, violin or any other instrument should, if possible, arrange for some work in this line.

Course in Conducting

Students of required age and having adequate musicianship can make arrangements for this course.

Course in Church Music

A course in church music is given, if desired, to advanced students.

Ensemble Piano Classes

For the development of correct time, rhythm, knowledge of text, etc., these classes are invaluable. All piano students should arrange for this interesting work with the director.

Course in Art of Accompanying

Students having the required technic and musicianship are advised to avail themselves of the valuable opportunities presented in this course. The ability to play an artistic accompaniment is a valuable asset to any musician, whether in the social or professional world.

Special Corrective Lessons

Pupils having poor interpretation, time, fingering, phrasing, rhythm, etc., should arrange for corrective course. This may be taken from the teacher with whom they are pursuing their musical studies or from a special teacher.

Travel Classes

Travel classes for music students provide interesting study. Musical trips will be taken, mentally, to the homes and haunts of famous musicians. Illustrated talks will be a part of the work. The expense will not be great. This work will be in charge of Miss Briggs, and is a new feature in conservatory life.

Juvenile Department

Macalester College Conservatory calls special attention to its juvenile department, under the efficient direction of Miss Reed and Miss Burlington, graduates of the conservatory and chosen for their special fitness for the work.

The aim is to create a love for the best in music and to train the children to interpret in an artistic manner.

Parents are advised to begin the musical instruction of children, as early as possible, that the fullest development of the natural talent may be attained. In the private lessons the child is led onward thru the study of fundamental principles presented in an interesting manner.

To supplement the private lessons, classes are held every other week for important training in a knowledge of the best composers and the essentials of music. Ear training, musical games, short programs, etc., make these gatherings interesting and enjoyable for the juvenile member.

Free Advantages

History of Music

In the study of the history of music, which is obligatory to all music pupils, Mathews' Popular History of Music and Fillmore's Lessons in Musical History are used. Students also have access to all of the best and most complete works bearing on the study of the voice and piano.

Appreciation of Music

This class gives an opportunity for careful analysis of different forms and special works of music, bringing the student into close touch with the best in musical literature.

From time to time, selections from the best composers are rendered by the students. Miss Kay presents both this subject and that of history of music in a very interesting, thoro manner.

Ear Training

Ear training may be taken at any time during the course. Pupils should begin this study as early as possible in their musical course, as it develops tone and harmonic thought, so essential to sound musicianship. It distinguishes the musician from the mere performer. Students are trained to write in correct notation, tones, intervals, chords, musical phrases, etc., which are played or sung to them.

Lectures

Interesting talks on musical subjects will be given, during the year, by the head of the piano department and others. Conservatory pupils will be admitted free.

History of Fine Arts

The study of the allied arts is of great cultural advantage to the musician in the development of artistic tastes. Instruction in the way of weekly illustrated lectures is given by Mrs. Hodgman, the cultured wife of the president. This summer, she is touring Scotland, England, Germany, France and Italy in special study of art. Books of reference such as Lubke's History of Art, Marquand and Frothingham's History of Sculpture, Hamlin's History of Architecture, Van Dyke's History of Painting, and Apollo by Reinach are used. Visits to the T. B. Walker and other art galleries are made during the year.

"A cultivated musician may study Raphael's Madonnas with as much profit as a painter may study Mozart's symphonies."—Robert Schumann.

Student Recitals

These opportunities for public performance are helpful in overcoming natural diffidence and nervousness, and in giving that confidence and poise so necessary to the successful player and singer.

Pupils also gain an ever-increasing knowledge of musical text, aside from that with which they come in contact in their own study. The instructors allow only such students as have reached a certain degree of proficiency to appear in recital.

Pupils who absent themselves from the frequent recitals given by the faculty and students will find that their credits will be affected.

Community Music

Social center programs were given at Mechanic Arts High School, Mounds Park, Douglas and Hancock grade schools by the students during the past winter. Instruction in voice and ear training was also given by one of the conservatory normal students at the Schubert Club Settlement Music School, located in the Neighborhood House, West St. Paul. Students of the conservatory have also appeared as soloists and members of quartets and choruses in some of the prominent churches of the city.

Musical Organizations

Choral Society

Each year, a chorus under the direction of Mr. Phillips is formed for the purpose of studying some sacred cantata or oratorio, which, after thoro preparation, is given in the Westminster Presbyterian Church, Minneapolis, and the House of Hope Presbyterian Church, St. Paul. Haydn's "Creation" was given this year. The benefit of such work is of untold value to everyone, whether music student or not, and is open to all students who have good voices and wish to become members. The charge will be two dollars per year. The social feature is the annual picnic.

Orchestra

A college orchestra, composed of students under the leadership of Theodore F. Meier, an experienced musician in college musical life, is open to all students at a nominal fee of one dollar a year.

The orchestra is composed of those students who play orchestral instruments and covet the pleasure and benefits of orchestra experience. They meet once each week for rehearsal and are frequently called upon to furnish music on public occasions. A good class of music, reflecting in a measure the tastes and spirit of the performers, is studied, due attention being paid to the technical details necessary as a basis for an adequate musical interpretation. Thus the work is systematic and progressive, aiming, as it does, to instruct as well as entertain.

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College Band

An organization of college students for study and recreation. It is also under the leadership of Mr. Meier.

Glee Club

Under the leadership of Vergil Guthrie, this organization has been an interesting feature of the musical activities of the year. Through its unique programs, presented not only in the Twin Cities but in many towns throughout the state, it has been the means of acquainting the general public to a greater extent with Macalester College.

During the second semester, the club fulfilled engagements at Bloomington, Havana, Dodge Center, Clairmont, Howard Lake, Buffalo, Crystal Bay, also at prominent churches in Minneapolis and St. Paul.

A banquet, Wednesday evening, May 27th, at Hotel Dyckman, Minneapolis, closed the most successful season in the history of the club.

Guitar, Banjo and Mandolin Clubs

These organizations are, usually, special features of college life. Arrangements have been made for an instructor on these instruments.

Euterpean Society

A conservatory organization which brings the pupils together for social and musical recreation. Its object is to create good-fellowship and musical development. The programs are varied and interesting. Students receive admission into this society by invitation. The dues are fifty cents per semester.

Library

The library contains about thirteen thousand six hundred volumes. It is open every school day during the college year from eight until five o'clock and on Saturdays and holidays from nine to twelve and from one-thirty to five o'clock.

Easily accessible, for reference work, are the large collections of the St. Paul and Minneapolis public libraries.

About seventy-five periodicals are on file and many are of special and general interest to music students.

Publications

The following publications are issued from the college:

The College Catalog, which is one number of The Macalester College Bulletin, a quarterly paper devoted to the advertisement and advancement of the institution.

The Mac, a triennial publication devoted to college interests, published by the college students.

The Macalester Weekly is a student publication established this year. It will give expression to student opinion upon matters of college life, and will give complete accounts of all college events. A strong board of editors has been selected and splendid success for this student publication seems assured.

Musical Literature

The following volumes have been selected for the special benefit of conservatory students:

Groves' Dictionary of Music and Musicians.
 American History and Encyclopedia of Music.
 Finch's Success in Music.
 Krehbiel's How to Listen to Music.
 Parry's Evolution of the Art of Music.
 Ritter's Music in England.
 Henderson's The Art of the Singer.
 Henderson's Orchestra and Orchestral Music.
 Ehrlich's Celebrated Pianists of the Past and Present.
 Perry's Descriptive Analyses of Piano Works.
 Elson's Mistakes and Disputed Points in Music.
 Fisher's Psychology for Music Teachers.
 Henderson's What is Good Music?
 Paine's History of Music to the Death of Schubert.
 Upton's Musical Pastels.
 Baltzell's Complete History of Music.
 Henderson's How Music Developed.
 Hunt's History of Music.
 MacDowell's Critical and Historical Essays.
 Mason's Beethoven and His Forerunners.
 Gilman's Edward MacDowell.
 Gilman's Aspects of Modern Opera.
 Guerber's Stories of the Wagner Operas.
 Lavignac's Music Dramas of Richard Wagner.
 Melitz's Opera Goers' Complete Guide.
 Lehmann's How to Sing.
 Gilman's Stories of Symphonic Music.
 Goepp's Symphonies and Their Meaning.
 Mason's Orchestral Instruments and What They Do.
 Upton's Standard Concert Repertory.
 Upton's Standard Symphonies.
 Brown's Intervals, Chords and Ear Training.
 Christiani's Principles of Expression in Pianoforte Playing.
 Cooke's Great Pianists on Piano Playing.
 Hamilton's Piano Teaching.
 Krehbiel's Pianoforte and Its Music.
 Matthey's First Principles of Pianoforte Playing.
 Courroisier's Technics of Violin Playing.
 Stoeving's Story of the Violin.
 Sheppard's Charles Auchester.
 Mathews' Dictionary of Music.

CONSERVATORY OF MUSIC

Course in Music

Preparatory Year

PIANO	Hrs. Cred.	VOCAL	Hrs. Cred.
Piano 1st and 2d.....	2	Vocal.....	2
Harmony.....	2	Harmony.....	2
General History.....	1	General History.....	1
Sight Reading.....	1 $\frac{1}{2}$	Sight Reading.....	1 $\frac{1}{2}$
Chorus.....	1 $\frac{1}{2}$	Chorus.....	1 $\frac{1}{2}$
Recital.....	1 $\frac{1}{2}$	Recital.....	1 $\frac{1}{2}$
English, German or any other subject for which they are prepared.		English, German. Elect German if less than two years.	

ORGAN	Hrs. Cred.	VIOLIN	Hrs. Cred.
Organ.....	2	Violin.....	2
Harmony.....	2	Harmony.....	2
General History.....	1	General History.....	1
Sight Reading.....	1 $\frac{1}{2}$	Sight Reading.....	1 $\frac{1}{2}$
Chorus.....	1 $\frac{1}{2}$	Chorus.....	1 $\frac{1}{2}$
Piano.....	1	Piano.....	1
Recital.....	1 $\frac{1}{2}$	Recital.....	1 $\frac{1}{2}$
English, German or any subject for which prepared.		English, German or any subject for which prepared.	

Junior Year

PIANO	Hrs. Cred.	VOCAL	Hrs. Cred.
Piano.....	2	Vocal.....	2
Harmony 1st Sem.....	2	Harmony 1st Sem.....	2
Theory 2d Sem.....		Theory 2d Sem.....	
History of Music.....	1	History of Music.....	1
Recital.....	1 $\frac{1}{2}$	Recital.....	1 $\frac{1}{2}$
Chorus.....	1 $\frac{1}{2}$	Chorus.....	1 $\frac{1}{2}$
Ensemble Playing.....	1 $\frac{1}{2}$	Piano.....	1
German, French or any subject for which prepared.		German, French or any subject for which prepared.	

ORGAN	Hrs. Cred.	VIOLIN	Hrs. Cred.
Organ.....	2	Violin.....	2
Theory.....	2	Theory.....	2
History of Music.....	1	History of Music.....	1
Recital.....	1 $\frac{1}{2}$	Recital.....	1 $\frac{1}{2}$
Piano.....	1	Piano.....	1
Chorus.....	1 $\frac{1}{2}$	Chorus.....	1 $\frac{1}{2}$
Chapel Playing.....	1 $\frac{1}{2}$	Chamber Music.....	1 $\frac{1}{2}$
German, French or any subject for which prepared.		French.	

Senior Year

PIANO	Hrs. Cred.	VOCAL	Hrs. Cred.
Piano.....	2	Vocal.....	2
Vocal.....	1	Piano.....	1
Theory.....	2	Theory.....	2
Recital.....	1 $\frac{1}{2}$	Recital.....	1 $\frac{1}{2}$
Ensemble Playing.....	1 $\frac{1}{2}$	Chorus.....	1 $\frac{1}{2}$
Appreciation.....	1 $\frac{1}{2}$	Appreciation.....	1 $\frac{1}{2}$
History of Fine Arts.....	1	History of Fine Arts.....	1
Chorus.....	1 $\frac{1}{2}$	Italian.....	
Accompanying.....	1		
Graduating Thesis.		Graduating Thesis.	

ORGAN	Hrs. Cred.	VIOLIN	Hrs. Cred.
Organ.....	2	Violin.....	2
Piano.....	1	Piano.....	1
Vocal.....	1	Vocal.....	1
Recital.....	1 $\frac{1}{2}$	Recital.....	1 $\frac{1}{2}$
Chorus.....	1 $\frac{1}{2}$	Chorus.....	1 $\frac{1}{2}$
Appreciation.....	1 $\frac{1}{2}$	Appreciation.....	1 $\frac{1}{2}$
History of Fine Arts.....	1	History of Fine Arts.....	1
Theory.....	2	Theory.....	2
Graduating Thesis.		Graduating Thesis.	

In the college eight credits will be allowed toward graduation. These credits are on the basis of one-hour periods.

Terms for Instruction Per Semester

Tuition prices vary with the grade and the teacher.

Voice.....	\$90.00 to \$30.00
Piano.....	54.00 to 22.00
Pipe Organ.....	54.00
Violin.....	72.00 to 20.00
Ensemble.....	25.00
Harmony.....	18.00
Public School Music.....	30.00
Normal Training.....	40.00
Sight Reading.....	4.50
Piano Practice, per hour.....	4.00
Organ Practice, per hour.....	12.00
Incidental Fee.....	.50
Cost of Graduation.....	10.00

College fees for conservatory students taking college work are paid at the beginning of each semester, before completion of registration and strictly in advance, as follows:

Tuition (five to eight hours per week).....\$15.00

Arrangements made for instruction on all orchestral instruments.

Special arrangements for guitar, banjo and mandolin lessons.

Ensemble piano class instruction.

Courses in accompanying and conducting.

Corrective lessons, church music, etc., arranged for at office.

Students and student-teachers prepared for state music teachers' examinations.

The cost of sheet music for a year is comparatively small, as reduced rates are given the students.

History of music, Appreciation, Ear training and History of Fine Arts are free advantages.

Discount will be allowed on tuition bills for two or more studies paid a year in advance.

Punctuality at lessons is required. If attendance at any lesson is impossible, notice should be given at the office.

Reports will be issued at the end of each term.

Students desiring to perform at any public event not connected with the conservatory should confer with the director.

Diplomas will not be given to students who have been in attendance at the conservatory for less than a school year.

Lessons falling on legal and special college holidays will not be made up, except in special cases.

Any cause of dissatisfaction should be promptly reported to the office, where it will receive attention.

Deficiency in any class work can be made up by private lessons, arrangements for same to be made with director.



STUDIO



OFFICE



A GIRL'S ROOM

CONSERVATORY OF MUSIC

Special Regulations

Students registering at the conservatory are expected to abide by the following regulations:

All business arrangements must be transacted at the office.

All pupils must register with the director for any and all branches of music taken.

Payment for tuition is strictly in advance and only in case of severe illness of more than two weeks' duration can any deduction be made for missed lessons. In such cases the school shares the loss equally with the pupil.

All students residing at Wallace Hall will arrange for piano practice at the Conservatory of Music.

Students are urged to begin with the semester but may enter at any time.

Rooms and Board

Room rents for all college buildings and board at Wallace Hall are to be paid in advance each month of twenty-eight days. Otherwise rooms must be vacated.

Rooms

(1) **Furniture.**—Students in the dormitories must provide their own bed clothing, towels, napkins and carpets or rugs. In Wallace Hall there are single iron beds, mattresses, pillows, dresser, study-table, two rockers, two study-chairs, a lavatory with hot and cold water, steam heat and electricity. Floors are of hard-wood.

(2) **Application.**—Application for room in the dormitories should be made as early as convenient to the president, enclosing one dollar, which will be applied on room rent. Rooms will not be held later than the opening of the term unless the room rent is advanced for the period of delay. In case applicants fail to come the money advanced will not be returned. Rooms will be assigned in the order of application.

No deduction is made for vacations during school year. Students are charged for their rooms till they are formally vacated—whether continuously occupied or not—and keys surrendered.

Wallace Hall for Women

Board per week, each person	\$4.00
Room rent per week, each person	\$1.25 to 2.00

Men's Dormitory

All rooms have two occupants and the rentals include light and heat. Room rent for each person, \$1., and .75

Men students board at Edwards, Euthenian and Uta Ota clubs, or in private families. Board costs on an average fifty cents a day or three dollars and twenty-five cents to four dollars a week.

Room rents in private families, per month, six dollars and up.

Self-Support

It is seldom that any worthy, capable student with energy fails to find some means by which he may work his way through college, provided the long summer vacation is improved to increase his income.

Valuable suggestions as to employment and the financial side of college life are gladly furnished to prospective students on application and every effort to assist the new-comer is cheerfully made.

Telephone

The conservatory may be reached by the Northwestern telephone, Midway 2656.

Administration

In the administration of the college, appeal is made to the self-respect and honor of the students. They are constantly encouraged to guard well their honor and that of the institution, and to maintain a wholesome esprit de corps.

Some regulations, however, are necessary, and when students matriculate it is understood that they thereby submit themselves to the government of the college and pledge themselves to support the same while they are members of the institution. They are expected, and, by virtue of the matriculation as students of the institution, are understood to obligate themselves to act as ladies and gentlemen, to be faithful in attendance upon lessons, classes and examinations, and to be diligent in preparation of all tasks assigned.

Students whose influence is found to be hurtful, even though guilty of no serious breaches of order, will not be retained in the institution.

The dormitories are organized on the self-government plan under adequate faculty co-operation. A college council, composed of student and faculty representatives, voices student opinion and cultivates student self-control. No finer tribute can be paid Macalester's students than this—that after five years of experiment both faculty and students regard student self-government as a gratifying success.

Physical Training and Athletics

Athletics and careful physical training are encouraged. The athletic field is enclosed and contains about four acres. There are a number of lawn tennis courts. A large skating rink has been provided in the midst of the oak grove at the south of the campus, and has been very popular.

Classes in physical training are conducted for young women in the gymnasium of Wallace Hall. Special arrangements for the above can be made for music students if desired.

Teachers' Bureau

The college maintains a reliable teachers' bureau as a means of communication between graduates and superintendents and school boards desiring competent teachers. Graduates will not be recommended to positions for which they do not give good evidence of fitness. Address The Teachers' Bureau, Macalester College, St. Paul, Minnesota.

Able accompanists, pianists, vocalists and violinists are connected with the conservatory and can be engaged for concerts or social events on application to the secretary.

Religious Life

Macalester is a Christian college and its atmosphere is a strong, helpful one. The Young Men's and Young Women's Christian associations are large and active.

The Macalester Presbyterian Church in connection with the college is but a block away. Students connected with other churches either by membership or sympathies may attend the church of their preference.

Student Activities

The Y. M. C. A. has a membership of about forty students.

The Y. W. C. A. has this year increased its membership to seventy-five. There is also a flourishing mission-study class.

Literary Societies.—In the college there are four literary societies under the general oversight of the faculty. The Hyperion society admits to membership both men and women; the Athenaeum and Eulogian societies admit men, and Clonian society, women.

In Baldwin School, the Parthenon society is open to all students.

In the Music School, the Euterpean society is open to music students.

College societies are open only to those taking regular college subjects.

French Club.—This meets each month for improvement in the French language and literature.

Education Club.—This is for the advancement of pedagogical training and knowledge. The club meets on the first and third Monday evenings of each month. All college students are eligible to membership.

A Scholarship Society

The faculty announces that there will be organized a scholarship society from among the student body. The members of the society will be chosen by the faculty, and the basis of selection will be the high character of the work done in college. The purpose of the faculty is to honor thoro and accurate scholarship while those worthy of such recognition are still among the student body.

MACALESTER COLLEGE

Registered Students 1913-1914

Bachelor of Music Degree 1914

Jean Adie.....St. Paul, Minn.

Graduating Class 1914

Harriet Caldwell.....St. Paul, Minn.
 Mabel Reed.....St. Paul, Minn.
 Hazel Roche.....Farmington, Minn.
 Evelyn Rumble.....St. Paul, Minn.
 Blanche Runyon.....St. Paul, Minn.
 Mildred Skauge.....Brainerd, Minn.
 Ruth Spater.....St. Paul, Minn.
 Clarence Vokoun.....St. Paul, Minn.
 Amelia Wolf.....Nerstrand, Minn.
 Vernie Wolfsberg.....St. Paul, Minn.

Undergraduate Students

Maude Aarrestad.....	Cottonwood, Minn.	Bessie Lovell.....	Amboy, Minn.
Esther Anderson.....	St. Paul, Minn.	Edward McCabe.....	St. Paul, Minn.
Adelaide Aronson.....	St. Paul, Minn.	Jessie McClure.....	Litchfield, Minn.
Otton Austin.....	St. Paul, Minn.	Emily McConkey.....	Brewster, Minn.
Stella Bamberg.....	St. Paul, Minn.	Josephine McCormack.....	St. Paul, Minn.
Julia Bernard.....	St. Paul, Minn.	Winthrop MacCourt.....	St. Paul, Minn.
Harry Bill.....	St. Paul, Minn.	Helen McRae.....	St. Paul, Minn.
Ella Blackmore.....	St. Paul, Minn.	Elliott Magraw.....	St. Paul, Minn.
Linwood Boucher.....	St. Paul, Minn.	Sadie Miller.....	St. Paul, Minn.
Marian Buckley.....	St. Paul, Minn.	Albina Minar.....	Browerville, Minn.
Ida Bulle.....	St. Paul, Minn.	Frank Minar.....	Browerville, Minn.
Charlotte Burlington.....	St. Paul, Minn.	Mabel Mohr.....	Buffalo, N. D.
Edna Chisholm.....	Langdon, N. D.	Ruth Moore.....	Minneapolis, Minn.
Etta Cincclair.....	Minneapolis, Minn.	Margaret Mount.....	St. Paul, Minn.
Alton Cowin.....	Minneapolis, Minn.	Mary Doris Nethway.....	St. Paul, Minn.
Lajla Dale.....	St. Paul, Minn.	Frieda Nicolin.....	St. Paul, Minn.
Florence Defel.....	St. Paul, Minn.	Magdalen Nicolin.....	St. Paul, Minn.
Evelyn Dennis.....	Enderlin, N. D.	Grace Olen.....	St. Paul, Minn.
Kordelia Donea.....	St. Paul, Minn.	Ada Opheim.....	St. Paul, Minn.
Theodora Donea.....	St. Paul, Minn.	Malcolm Pearson.....	St. Paul, Minn.
Margaret Downing.....	St. Paul, Minn.	Mary Pearson.....	St. Paul, Minn.
Marguerite Dunham.....	St. Paul, Minn.	Wyllene Pearson.....	St. Paul, Minn.
William Eberlein.....	Bemidji, Minn.	Madge Porter.....	Madison, S. D.
Theresa Elfenbein.....	St. Paul, Minn.	Helen Prosser.....	Duluth, Minn.
Lucille Emerich.....	St. Paul, Minn.	Lois Rath.....	Mankato, Minn.
Malinda Engler.....	Lester Prairie, Minn.	Mrs. T. F. Ray.....	St. Paul, Minn.
Olga Evanson.....	St. Paul, Minn.	Mary Resnick.....	St. Paul, Minn.
Helen Ferguson.....	St. Paul, Minn.	Rebecca Roisner.....	St. Paul, Minn.
Adah Fifield.....	Preston, Minn.	Geneva Samson.....	St. Paul, Minn.
Mrs. M. W. Fitzgerald.....	St. Paul, Minn.	Sunshine Schulenburg.....	St. Paul, Minn.
Pearl Fox.....	Comfrey, Minn.	Mildred Schultz.....	St. Paul, Minn.
Gordon Garrow.....	St. Paul, Minn.	Esther Schumann.....	Rugby, N. D.
Frances Gigrich.....	St. Paul, Minn.	Helen Schutte.....	St. Paul, Minn.
Helen Gullikson.....	Blue Earth, Minn.	Olive Scott.....	Stillwater, Minn.
Vergil Guthrie.....	Newton, Iowa	Margaret Sharpless.....	Fergus Falls, Minn.
Wallace Hall.....	St. Paul, Minn.	Doris Sischo.....	St. Paul, Minn.
Esther Haugen.....	Pelican Rapids, Minn.	Phoebe Sischo.....	St. Paul, Minn.
Fuku Hayashi.....	Japan	Edwin Sonntag.....	St. Paul, Minn.
Delpha Henton.....	St. Paul, Minn.	George Spencer.....	St. Paul, Minn.
Alice Holen.....	Stillwater, Minn.	Fred Standish.....	St. Paul, Minn.
Margaret Horn.....	St. Paul, Minn.	Wilma Stevens.....	St. Paul, Minn.
Mrs. Harry Hulse.....	St. Paul, Minn.	Ethel Tamborino.....	St. Paul, Minn.
Edward Johnson.....	St. Paul, Minn.	Fremont Taylor.....	Aitken, Minn.
Pearl Johnson.....	St. Paul, Minn.	Olga Terzieff.....	Bulgaria
Catherine Jones.....	Hankinson, N. D.	C. A. Thomas.....	Winona, Minn.
Helen Kearns.....	St. Paul, Minn.	Daniel Thomassian.....	Iconium, Asia Minor
Frances Kinney.....	St. Paul, Minn.	Nora Viker.....	Halstad, Minn.
J. Albert Kerr.....	St. Paul, Minn.	Anna Von de Linde.....	St. Paul, Minn.
Muriel Kingsley.....	St. Paul, Minn.	Grace Waddell.....	St. Paul, Minn.
Amy Kingston.....	Armstrong, Iowa	Maud Wanzner.....	Charleston, W. Va.
Anna Knudson.....	Spicer, Minn.	Irving Williams.....	Minneapolis, Minn.
Harriet Koopman.....	St. Paul, Minn.	Margaret Williams.....	Minneapolis, Minn.
Thomas Laird.....	Oakland, Minn.	Rachel Williams.....	St. Paul, Minn.
Carl Lehman.....	St. Paul, Minn.	Helen Wold.....	Minneapolis, Minn.
Ernest Leigl.....	Minneapolis, Minn.	Ruth Zalk.....	St. Paul, Minn.

CONSERVATORY OF MUSIC

College Alumni Association

The Alumni Association of Macalester College has two purposes in view: to bind into a unit the graduate body and help to preserve and increase the value of the friendships formed in college, and to further the interests of the Alma Mater and make her more widely known.

Conservatory alumni will kindly notify the director of new addresses.

Alumni of the Conservatory of Music

Class of 1900		
Mrs. Maud Taylor-Hansen, piano.....		Minneapolis, Minn.
Class of 1901		
Millicent Viola Mahlum-Kelts, piano.....		Newton, Kan.
Class of 1905		
Grace Taylor, voice.....		
Mrs. W. H. Amos, piano.....		Ida Grove, Iowa.
Class of 1906		
Carmen Mahlum, voice.....		Brainerd, Minn.
Pearl Neeb, voice.....		Lewiston, Minn.
Charrie Robertson, voice.....		Rushford, Minn.
Mildred Gretchen Phillips-Kindy, piano.....		St. Paul, Minn.
Paul H. Th. Rusterholz, voice.....		Red Wing, Minn.
Class of 1907		
Gyda Hansen, voice.....		St. Paul, Minn.
Richard U. Jones, voice.....		St. Paul, Minn.
Class of 1908		
Ethel Erckenbrack-Funk, voice.....		Minneapolis, Minn.
Ada Nash, piano.....		Pipestone, Minn.
Gladys Neff, piano.....		Neillsville, Wis.
Minnie Tullar, piano and voice.....		Warren, Minn.
Clara Odenwald, voice.....		Jordan, Minn.
Class of 1909		
Lorraine Vern Miller, piano.....		La Moure, N. D.
Rhea Le Pierre Rocheleau, piano.....		Ocean Park, Cal.
Anna May Woodworth, piano.....		Carlton, Minn.
Class of 1910		
Ardelia Bisbee, piano.....		Madelia, Minn.
Mildred C. Corliss, piano.....		Grand Forks, N. D.
Ada Dahlgren, voice.....		Fergus Falls, Minn.
Lillian Hall, voice.....		Minnewaukan, N. D.
Estelle Spayde, voice.....		Rapid City, S. D.
Class of 1911		
Charlotte Burlington, piano.....		Bolivar, N. Y.
Elva May Davis, voice.....		Madison, S. D.
Katherine Gamble, voice.....		Wayne, Neb.
Myrtha Marie Gunderson, piano.....		St. Paul, Minn.
Ethel Haggard-Stewart, piano.....		St. Paul, Minn.
Stella Wilhelmina Heger, voice.....		St. Paul, Minn.
Class of 1912		
Mary Genevieve Carver.....		Luverne, Minn.
Ethel Wilcox.....		Mankato, Minn.
Lottie M. Olson.....		Argyle, Minn.
Alice R. Olson.....		Fargo, N. D.
Louise Appel.....		Springfield, Minn.
Erna Appel.....		Springfield, Minn.
Class of 1913		
Harriet Martha Caldwell.....		St. Paul, Minn.
Constance Pearl Johnson.....		St. Paul, Minn.
Alice Elvira Larson.....		Alexandria, Minn.
Geneva Samson.....		St. Paul, Minn.
Ethel May Stewart.....		St. Paul, Minn.
Stella Alice Tuttle.....		Hastings, Minn.
Margaret Jane Williams.....		Minneapolis, Minn.
Gladys Ruth Ziesemer.....		St. Paul, Minn.

MACALESTER COLLEGE

Specimen Programs

Tuesday Evening, March 17, 1914

8:15 o'clock

LECTURE RECITAL

Given by Mr. Harry Phillips and Mrs. William Henry Kindy

Lecture.—"The Folk Song."—Mrs. Kindy.
Folk Songs of Different Nations (with explanatory remarks by Mrs. Kindy).—Mr. Phillips.

Scotland.—John Anderson, My Jo, John; Land o' the Leal; Charlie is My Darling.
England.—With My Flocks; Drink to Me Only with Thine Eyes; Zummerzethshire.
Ireland.—Believe Me, If All Those Endearing Young Charms; The Minstrel Boy; Black Sheela.

Germany.—Holy Night; By the River.—Pressel.

Norway.—The Mother Sings.—Sinding; I Heard the Gull.—Sinding.

France.—I Have a Little Cake; Christmas Carol; Troubadour Song.

Italy.—Separation; Santa Lucia.

America.—Cowboy Song, The Lone Prairie; Two Indian Songs.—Cadman; Two Negro "Spirituals"; Old Black Joe.—Foster.

Wednesday Evening, October 29, 1913

8:15 o'clock

FACULTY RECITAL

Given by Miss Elizabeth Speer, Miss Alice Holen, Mr. G. H. Fairclough, Mr. Heinrich Hoewel, Mr. A.

Pepinsky and Mr. F. Scheld.

Ensemble.—Sonata No. 1, Piano and Violin (Allegro, Andante con variazioni, Rondo.)—Beethoven.

Miss Holen, Mr. Hoewel.

Violin.—Kol Nidrel.—Bruch; Aria for G String.—Bach.

Mr. Pepinsky.

Piano.—Sonata Op. 7, E minor (Allegro moderato, Andante cantabile, Alla menuetto, Finale.)—Grieg.

Miss Speer.

Violin.—Romanza.—Svendsen; Rigaudon.—Saint-Saens.

Mr. Hoewel.

Trio.—No. 3 in C minor, Violin, Cello and Piano.—Beethoven.

Mr. Pepinsky, Mr. Scheld, Mr. Fairclough.

GRADUATION ORGAN RECITAL

Miss Jean Adie, A. A. G. O. (Candidate for Degree of Bachelor of Music).

Assisted by Master Alfred Greenfield, Soprano; Mr. Frank Zdarsky, Violinist.

Thursday Evening, May 28, 1914

8:15 o'clock

Toccata and Fugue in D minor.—Bach.
Spring Song; Scherzo in G minor.—Macfarlane.

Soprano Solo.—"I Know That My Redeemer Liveth."—Haendel.

Sonata in C minor, Op. 56 (Allegro maestoso con fuoco, Adagio, Fuga).—Guiltmant.

Violin Solo.—Adagio from Sonata in D.—Mozart.

Soprano Solo.—"I Heard the Voice of Jesus Say."—Harriss.

"An Evening Prayer" (MS).—G. H. Fairclough.

Concert Overture in E flat.—Faulkes.

Accompanist.—G. H. Fairclough.

Tuesday Evening, April 28, 1914

8:15 o'clock

GRADUATION RECITAL

By Miss Hazel Roche, Piano; Miss Amelia Wolf, Piano.

Assisted by Miss Margaret Sharpless, Piano.
Two Pianos.—Andante and Variations, Op. 46.—Schumann.

Miss Wolf and Miss Roche.

Piano.—Nocturne, Op. 32, No. 1.—Chopin; Polka de la Reine.—Raff.

Miss Wolf.

Piano.—Sonata, Op. 22 (first movement).—Beethoven; En Automne.—Moszkowski.

Miss Roche.

Voice.—Yesterday and Today.—Spross; The Little Cares.—Brewer; A Riot of Roses.—Coombs.

Miss Sharpless.

Piano.—Rhapsody, No. 11.—Liszt.

Miss Wolf.

Piano.—Arabesque, en forme d' Etude.—Leschetizky; Reverie.—Strauss; March Grotesque.—Sinding.

Miss Roche.

Accompanist.—Miss Bessie Godkin.

Tuesday Evening, May 5, 1914

8:15 o'clock

GRADUATION RECITAL

By Miss Harriet Caldwell, Piano; Miss Mildred Skaug, Piano.

Assisted by Miss Maud Aarrestad, Soprano; Mr. Albert Thomas, Baritone.

Piano.—Sonata in D minor, Op. 31, No. 2 (first movement).—Beethoven.

Miss Caldwell.

Piano.—Preludes, Nos. 7, 15, 20.—Chopin; Gavotte in A minor.—Gluck-Brahms.

Miss Skaug.

Vocal.—The Lark Now Leaves His Wat'ry Nest.—Parker; My Dear.—Salter; The Year is at the Spring.—Beach.

Miss Aarrestad.

Piano.—Concerto in D minor, Op. 40 (Allegro appassionata, Adagio).—Mendelssohn.

Miss Caldwell.

(Orchestra accompaniment on second piano by Mr. Fairclough.)

Piano.—"La Truite."—Schubert-Heller.

Miss Skaug.

Vocal.—Honor and Arms.—Haendel; Even Bravest Heart May Swell.—Gounod.

Mr. Albert Thomas.

Piano.—Prelude in B flat.—Bach; Gondoliera.—Moszkowski; Liebestraum, No. 3.—Liszt.

Miss Caldwell.

Piano.—Concert Piece, "Capriccio Brilliant" (Andante, Allegro con fuoco).—Mendelssohn.

Miss Skaug.

(Orchestra accompaniment on second piano by Mr. Fairclough.)

Accompanist.—Miss Bessie Godkin.

CONSERVATORY OF MUSIC

Tuesday Evening, May 12, 1914
8:15 o'clock

GRADUATION RECITAL

By Miss Vernie Wolfsberg, Piano; Mr. Clarence Vokoun, Piano.
Assisted by Miss Malinda Engler, Soprano;
Mr. Frank Zdarsky, Jr., Violinist.

Two Pianos.—Variations on a theme by Beethoven.—Saint-Saens.

Mr. Vokoun and Mr. Fairclough.
Piano.—Sonata in C sharp minor, Op. 27, No. 2 (Adagio sostenuto, Allegretto, Presto agitato).—Beethoven.

Miss Wolfsberg.
Vocal.—Who'll Buy My Lavender?—German; When Into Thine Eyes I Gaze.—Hammond; To the Moonlight.—Bohm.

Miss Malinda Engler.
Piano.—To a Wild Rose; From an Indian Lodge; To a Water Lily.—MacDowell; Polonaise in A.—Chopin.

Mr. Vokoun.
Concert Pieces.—Rondo Brillante, Op. 29.—Mendelssohn.

Miss Wolfsberg.
(Orchestra accompaniment on second piano by Mr. Fairclough.)

Violin.—Adagio in D major.—Mozart; Humoresque.—Dvorak; The Illusion.—Drdla.

Mr. Frank Zdarsky.
Piano.—Romances in D flat.—Sibelius; The Eagle.—MacDowell; Polonaise in E minor.—MacDowell.

Miss Wolfsberg.
Two Pianos.—(a) Romance, (b) Valse, from Suite, Op. 15.—Arensky.

Mr. Vokoun and Mr. Fairclough.
Accompanist.—Miss Alice Holen.

Tuesday Evening, May 19, 1914
8:15 o'clock

GRADUATION RECITAL

By Miss Blanche Runyon, Piano; Miss Mabel R. Reed, Piano.

Assisted by Miss Helen Ferguson, Soprano;
Mr. Frank Minar, Violinist.

Two Pianos.—Rondo, Op. 73.—Chopin.

Miss Runyon and Miss Reed.
Voice.—Come to the Garden, Love.—Salter; Love's Whisper.—Willeby; Flower Rain.—Schneider.

Miss Ferguson.
Piano.—"Warum?"—Schumann; Valse Impromptu in A flat.—Liszt.

Miss Runyon.
Piano.—Fantasia in C minor.—Bach; Nocturne (left hand alone).—Scriabine; Liebeswalzer.—Moszkowski.

Miss Reed.
Violin.—Romance.—D'Ambrosia; Mazurka.—Borowski.

Mr. Minar.
Piano.—Caprice Espagnol.—Moszkowski.

Miss Runyon.
Piano.—Polonaise.—Paderewski.

Miss Reed.
Piano.—Concerto in C minor, Op. 37.—Beethoven. First movement, Miss Runyon; third movement, Miss Reed.
(Orchestra accompaniment on second piano by Mr. Fairclough.)

Accompanist.—Miss Alice Holen.

Tuesday Evening, May 26, 1914
8:15 o'clock

GRADUATION RECITAL

By Miss Evelyn Rumble, Piano; Miss Ruth Spater, Piano.

Assisted by Mr. John A. Leavitt, Baritone.

Piano.—Concerto in G minor, Op. 25 (Molto Allegro con fuoco, Andante, Presto and Molto Allegro E Vivace).—Mendelssohn.

Miss Spater.
(Orchestral accompaniment on second piano by Mr. Fairclough.)

Piano.—Etude in C sharp minor, Op. 25, No. 7.—Chopin; Etude in C minor, Op. 10, No. 12.—Chopin; Scotch Poem, Op. 31, No. 2.—MacDowell; Staccato Etude, Op. 23, No. 2.—Rubinstein.

Miss Rumble.
Piano.—Scherzo in B flat minor, Op. 31.—Chopin.

Miss Spater.
Voice.—Eliland.—Von Fielitz.

Mr. Leavitt.
Piano.—Ballad in G minor, Op. 23.—Chopin.

Miss Rumble.
Piano.—Moonshine, Op. 32, No. 3.—MacDowell; Valse in E, Op. 34, No. 1.—Moszkowski.

Miss Spater.
Piano.—Concerto in A minor, Op. 15 (Maestoso, Andante tranquillo, Presto).—MacDowell.

Miss Rumble.
(Orchestra accompaniment on second piano by Mr. Fairclough.)

Accompanist.—Miss Bessie Godkin.

Tuesday Afternoon, June 9, 1914
2:30 o'clock

ANNUAL RECITAL

Piano.—Capriccio in B minor.—Mendelssohn.

*Miss Mildred Skaug.
(Orchestral accompaniment on second piano by Mr. Fairclough.)

Piano.—Maiden's Wish.—Chopin-Liszt.

*Miss Hazel Roche.
Voice.—A Birthday.—Woodman.

Miss Maud Arrestad.
Piano.—Rhapsody No. 11.—Liszt.

*Miss Amelia Wolf.
Piano.—Gondoliera.—Moszkowski; Liebestraum, No. 3.—Liszt.

*Miss Harriet Caldwell.
Violin.—Souvenir.—Drdla.

Mr. Frank Minar.
Two Pianos.—Valse from Suite, Op. 15.—Arensky.

*Mr. Clarence Vokoun and Mr. Fairclough.
Piano.—Menuet a l' Antico.—Seebeck; The Eagle; Polonaise.—MacDowell.

*Miss Vernie Wolfsberg.
Voice.—Don Juan's Serenade.
Tschaikowsky.

Mr. Albert Thomas.
Piano.—Scherzo in B flat minor.—Chopin.

*Miss Ruth Spater.
Piano.—Etude in C sharp minor, Op. 25, No. 7; Etude in C minor, Op. 10, No. 12. Chopin; Staccato Etude, Op. 23, No. 2. Rubinstein.

*Miss Evelyn Rumble.
Voice.—Sunlight.—Ware.
Miss Margaret Sharpless.

MACALESTER COLLEGE

Two Pianos.—Rondo, Op. 73.—Chopin.
*Miss Runyon and *Miss Reed.

*Graduate of Piano Department.

Accompanist.—Miss Bessie Godkin.

Tuesday Evening, December 9, 1913

8:15 o'clock

PUPILS' RECITALS

Piano.—Valse in E flat, Op. 18.—Chopin.

1 Miss Lajla Dale

Piano.—Menuet, B minor.—Schubert; Impromptu, Op. 90.—Schubert.

3 Miss Evelyn Dennis.

Violin.—Au Bord D'un Ruisseau.—Bois-deffre; Deutscher Tanz.—Dittersdorf.

2 Miss Ethel Tamborino.

Piano.—Arabesque, en forme d' Etude.—Leschetizky; Valse Arabesque.—Lack.

3 Miss Hazel Roche.

Vocal.—I Hear a Thrush at Eve.—Cadman; The Wind.—Spross; The Way of June.—Willeby.

4 Miss Margaret Sharpless.

Piano.—Hexentanz.—MacDowell.

3 Miss Grace Olen.

Piano.—Tarantelle, Op. 39, No. 5.—Leschetizky.

3 Miss Mildred Skauge.

Violin.—Concerto, No. 22 (second movement).—Viotti; Mazurka.—Mlynarski.

2 Miss Margaret Horn.

Piano.—Valse in E.—Moszkowski.

3 Miss Ruth Spater.

Vocal.—Come Unto Me; Rejoice Greatly (from "The Messiah").—Haendel.

4 Miss Harriet Caldwell.

Piano.—Concert Etude in C, Op. 23, No. 2.—Rubinstein; Prelude, Op. 28, No. 7 and Op. 25.—Chopin; Concert Etude in F sharp, Op. 36.—MacDowell.

3 Miss Evelyn Rumble.

Accompanists.—Miss Godkin and Miss Holen.

1 Pupils of Miss Kay.

2 Pupils of Mr. Hoevel.

3 Pupils of Mr. Fairclough.

4 Pupils of Mr. Phillips.

Tuesday Evening, March 3, 1914

8:15 o'clock

PUPILS' RECITAL

Piano.—Valse, Op. 42; Berceuse, Op. 57; Polonaise, Op. 40, No. 1.—Chopin.

1 Miss Ruth Moore.

Voice.—Polly Willis.—Arne; Winter Lullaby.—De Koven.

6 Miss Malinda Engler.

Piano.—The Elf.—Philipp; Liebeswaltzer.—Moszkowski.

3 Miss Lois Marvin.

Voice.—The Daily Question.—Meyer-Hel-mund; Entreaty.—Wilson G. Smith; Mad-ri-gal.—Chaminade.

2 Miss Magdalen Nicolin.

Violin.—Salut d' Amour.—Elgar; Souvenir.—Drdla.

4 Mr. Frank Minar.

Piano.—Prelude in C sharp minor.—Rach-maninoff.

5 Mr. Clarence Vokoun.

Voice.—At Dawning.—Cadman; Sunbeams.—Ronald.

2 Miss Helen Wold.

Piano.—Valse in C sharp minor; Valse in A flat.—Chopin.

5 Miss Margaret Mount.

Voice.—Evening Star.—Wagner; The Trouble.—Woodman; Blow, Blow Thou Winter Wind.—Sarjeant.

6 Mr. C. Albert Thomas.

Piano.—Liebestraum in A flat.—Liszt.

5 Miss Harriet Caldwell.

Voice.—I Found Him on the Mesa.—Cad-man; Wid De Moon, Moon, Moon.—Cook; Come to the Garden, Love.—Salter.

6 Miss Wilma Stevens.

Piano.—Ballade in A flat.—Chopin.

5 Miss Vernie Wolfsberg.

Accompanists.—Miss Godkin, Miss Holen and Miss Speer.

1 Pupil of Miss Weed.

2 Pupil of Miss Speer.

3 Pupil of Mrs. Gilman.

4 Pupil of Mr. Hoevel.

5 Pupil of Mr. Fairclough.

6 Pupil of Mr. Phillips.

Tuesday Evening, March 31, 1914

8:15 o'clock

PUPILS' RECITAL

Piano.—Salut A Pesth.—Kowalski.

1 Miss Olive Scott.

Piano.—Novelette, No. 1.—Schumann.

3 Miss Maude Wanzer.

Voice.—At the Making of the Hay.—Lehman; The Birds Go North Again.—Willeby; The Spring Has Come.—White.

7 Miss Helen Ferguson.

Piano.—Berceuse.—Debruck; Alla Marcia.—Schytte.

4 Miss Anna Knudson.

Piano.—Norwegian Bridal Procession.—Grieg.

3 Miss Albina Minar.

Violin.—Kamenoi Ostrow.—Rubinstein.

5 Miss Josephine McCormack.

Piano.—Sonata Op. 2, No. 1 (two move-ments).—Beethoven.

2 Miss Catherine Jones.

Voice.—Aria, Elizabeth's Prayer (Tann-hauser).—Wagner.

7 Miss Maude Aarrestad.

Piano.—Nocturne, Op. 2, No. 1.—Chopin; Les Deux Alouettes.—Leschetizky.

6 Miss Amelia Wolf.

Violin.—Sonata in G minor (Andante, Al-legro, Adagio, Allegretto).—Haendel.

5 Miss Ethel Tamborino.

Piano.—Liebeswaltzer.—Moszkowski.

6 Miss Mabel Reed.

Voice.—From the Valley.—Tours; My Laddie.—Thayer.

7 Miss Margaret Sharpless.

Piano.—Polonaise in E minor.—MacDowell.

6 Miss Geneva Samson.

Accompanists.—Miss Godkin and Miss Holen.

1 Pupil of Miss Holen.

2 Pupil of Miss Speer.

3 Pupil of Miss Kay.

4 Pupil of Miss Briggs.

5 Pupil of Mr. Hoevel.

6 Pupil of Mr. Fairclough.

7 Pupil of Mr. Phillips.

CONSERVATORY OF MUSIC

Tuesday Evening, April 21, 1914
8:15 o'clock

PUPILS' RECITAL

- Piano.—A La Bien Aimee.—Schutt.
1 Miss Harriet Koopman.
Piano.—Herald of Spring.—Friml.
1 Miss Helen McRae.
Violin.—Concerto, No. 9 (two movements).—
De Beriot.
4 Miss Margaret Horn.
Piano.—Kamennoi Ostrow.—Rubinstein.
3 Miss Olga Evanson.
Piano.—Norwegian Bridal Procession.—
Grieg.
1 Miss Madge Porter.
Voice.—Duet, I Would That My Love.—
Mendelssohn.
2 Miss Helen Wold, Miss Magdalen Nicolin.
Piano.—Impromptu, Op. 90, No. 4.—Schu-
bert.
3 Miss Helen Ferguson.
Piano.—Romance in A flat.—Schutt.
5 Miss Lois Rath.
Voice.—Voice of April.—Rogers; Without
Thee.—D'Hardelot; Through a Primrose
Dell.—Spross.
6 Miss Malinda Engler.
Piano.—To a Water Lily.—MacDowell; Valse
Chromatique.—Leschetizky.
5 Miss Grace Olen.
Violin.—Romance.—Beethoven; Intermezzo,
Jewels of the Madonna.—Wolf-Ferrari.
4 Miss Helen Schutte.

- 1 Pupil of Miss Godkin.
2 Pupils of Miss Speer.
3 Pupil of Miss Kay.
4 Pupil of Mr. Hoevel.
5 Pupil of Mr. Fairclough.
6 Pupil of Mr. Phillips.

Wednesday Afternoon, May 6, 1914
3:00 o'clock

PUPILS' RECITAL

- Piano.—Concerto in G minor (two move-
ments).—Mendelssohn.
1 Miss Doris Sischo.
At second piano, Miss Holen.
Voice.—To You.—Speaks; Come to Me,
Sweetheart. Bartlett.
5 Miss Evelyn Dennis.
Piano.—Barcarolle in F sharp minor.—Men-
delssohn; Humoresque.—Dvorak.
2 Miss Ada Opheim.
Piano.—Song Without Words in G minor.—
Mendelssohn.
3 Miss Pearl Fox.
Voice.—At Dawning.—Cadman; Polly Wil-
lis.—Arne.
5 Miss Catherine Jones.
Piano.—Romanze.—Schumann.
1 Miss Ella Blackmore.
Piano.—Allegro non troppo, Op. 38, No. 2.—
Mendelssohn; "Warum?"—Schumann.
3 Miss Margaret Sharpless.
Voice.—Boat Song.—Ware; The Lass With
the Delicate Air.—Arne.
5 Miss Mildred Skaue.

- Piano.—Novelette, Op. 11, No. 2.—Riinsky-
Korsakow; Valse in G flat.—Chopin.
2 Miss Etta Sinclair.
Piano.—Andante from Symphony.—Beet-
hoven.
3 Miss Anna Knudson.
Voice.—Under the Rose.—Fisher; The Slum-
ber Boat.—Gaynor.
5 Miss Esther Schumann.
Piano.—To Spring.—Grieg.
4 Miss Amy Kingston.
Voice.—Tell Me Fair Ladies.—Mozart; The
Beautiful Land of Nod.—Lehmann.
5 Miss Lois Rath.
Piano.—Intermezzo in E flat.—Brahms; Le
Rossignol.—Liszt.
4 Miss Margaret Mount.
Piano.—Prelude in C sharp minor.—Rach-
maninoff.
2 Mr. Edward McCabe.

Accompanist.—Miss Charlotte Burlington.

- 1 Pupil of Miss Holen.
2 Pupil of Miss Kay.
3 Pupil of Miss Briggs.
4 Pupil of Mr. G. H. Fairclough.
5 Pupil of Mr. Harry Phillips.

Saturday Afternoon, April 18, 1914
3:30 o'clock

RECITAL

Given by the Pupils of the Juvenile and
Preparatory Departments

- Piano.—A Dance on the Grass; Swing Song.—
Hatch.
1 Sunshine Dempsey
Piano.—"Bedtime" from Second Journey to
Melodyland.—Watson.
1 Carl Lehmann.
Violin.—The Little Patriot; Vesper Bells;
Pony Race.—Krogmann.
4 Malcolm Pearson.
Piano.—Duet.—Schmidt.
2 Kordelia and Theodora Donea.
Piano.—The Merry Peasant.—Schumann.
2 Gordon Garrow.
Piano.—A Country Dance.—Diabelli.
2 Theodora Donea.
Violin.—Fantasie.—Dancila.
4 Rachel Williams.
Piano.—Minuet.—Mozart.
2 Kordelia Donea.
Piano.—The Robins' Lullaby.—Krogmann.
1 Harry Bill.
Piano.—Away to the Fields.—Eckhardt.
2 Frances Kenney.
Piano.—Under the Maypole.—Gurlitt.
2 Mildred Schultz.
Violin.—Salut d'Amour.—Elgar; Reverie.—
Fauconier.
4 Phoebe Sischo.
Piano.—In Merry Mood.—Tanenghi.
3 Theresa Elfenbein.
Piano.—Valse in E minor.—Chopin; Bridal
Procession.—Grieg.
3 Doris Sischo.
- 1 Pupil of Miss Burlington.
2 Pupil of Miss Reed.
3 Pupil of Miss Holen.
4 Pupil of Mr. Hoevel.

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CAMPUS AND MAIN COLLEGE BUILDINGS



THE ANNEX





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